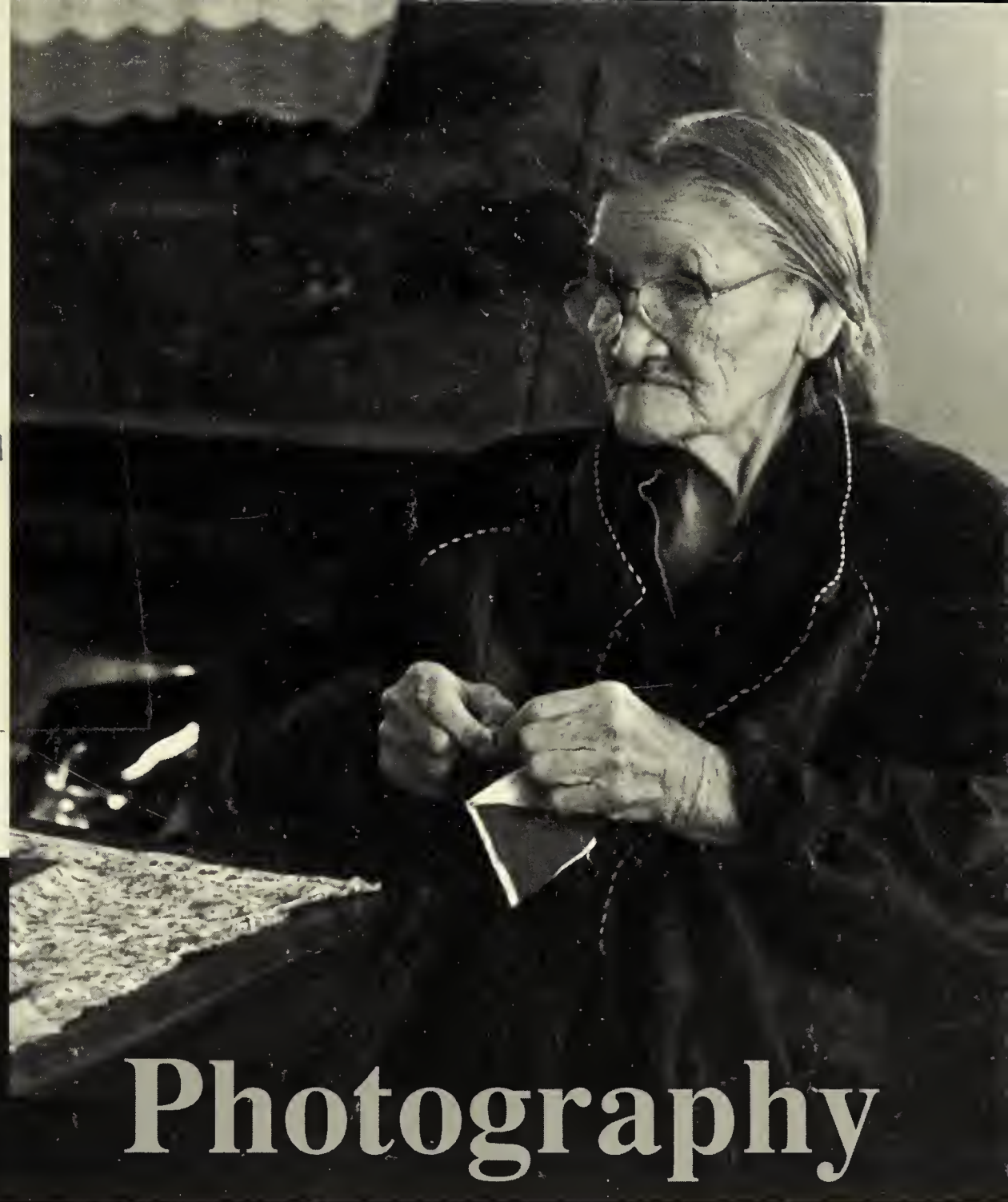
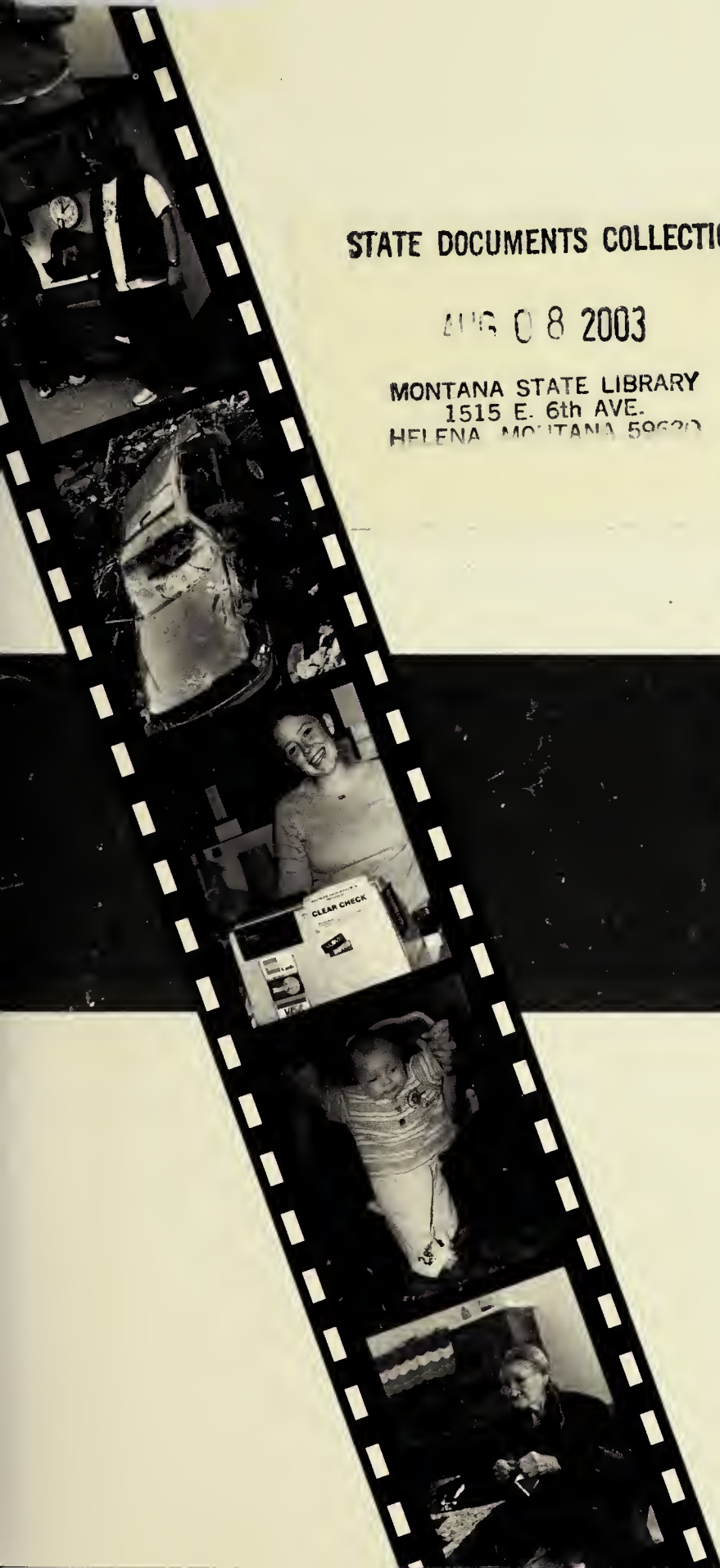


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Photography

an image of each other

a cross-cultural youth photo program

designed by John Well-Off-Man
artist and photographer

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“Photography, An Image of Each Other”

Photographers

**Clyde Brown
Angela Cleavenger
Wade Colliflower
Marjorie Garcia
David Martens
Barbara O’Leary
Lindsey Schumacher**

Texts

Manuela Well-Off-Man

Acknowledgments

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About the author

Manuela Well-Off-Man received her Ph.D. degree in Art History from the Ruhr University, Bochum, Germany in 1997. Ms. Well-Off-Man worked for the youth photo project “*Photography, An Image of Each Other*” as catalogue author/designer and grant writer. She is curator of art at the Montana Museum of Art and Culture at The University of Montana in Missoula, Montana.

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Missoula, Montana

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Introduction

Mutual understanding between different cultures and different communities is the key to a rich and varied cultural life. While working with youth on the Rocky Boy's Indian Reservation and serving as a board member of the H. Earl Clack Museum in Havre, Montana I realized that both communities have the potential to build an exciting cross-cultural program to share their cultural heritage with each other.

Although the Rocky Boy Indian Reservation is less than thirty miles south of Havre, it is unfamiliar territory to the non-Indian residents of the Havre community. Many residents of Havre and Hill County still have a lack of understanding of Indian culture and a fear of going onto the reservation. On the other hand the isolation of Rocky Boy community provides a sense of security for its residents; but the visible disadvantage of this isolation is the lack of trust many Chippewa-Cree have towards their non-Indian neighbors. As a result of this situation students from Rocky Boy and Havre high school do not socialize with each other, and there are no opportunities to share artistic talents. **Photography, An Image of Each Other** was designed to enhance the positive thinking that promotes building a cultural bridge between different worlds. This program has the potential to re-enforce the need for both cultures to interact with each other. It is the beginning of a healing journey between two diverse communities.

The idea of this model program was to introduce students to each other's world with the help of the media of photography so they could learn about each other's customs and lifestyles. Non-Indian students were given photo assignments to complete on the reservation. Native students in turn completed their assigned projects in Havre. The themes and motifs of the students' photographs deal with cultural, social and historical content. Through this photo project and the publication of this catalogue the students got an opportunity to create art together and to introduce their works to a larger audience.

It was the goal of this project to establish a permanent cross-cultural program that benefits the communities of Havre, Montana and the Rocky Boy Reservation. This program was intended to bring both communities closer together while its students learned documentary photography, including photo- and darkroom techniques. The project created and preserved contemporary history of both communities. Each student assembled a portfolio of high quality black and white images. The students gained knowledge of historic sites and landscapes, cultural and social events of both communities, and got a better understanding of each other's culture and lifestyle through the art of photography. The project was designed to offer opportunities for the students to gain knowledge of other professions that are related to photography (photo journalist, historian, archivist, curator, artist, designer etc.). Through their assignments the students could establish contacts with newspapers, city and tribal officials, local businesses, institutions and organizations that may lead to future business partnerships and to employment.

The economic situation of the Rocky Boy Reservation is determined by 80% unemployment. The project was open to Stone Child College art students to teach Havre students photography and aspects of the Chippewa-Cree culture. Graduating students were prepared to assume leadership of the program which could be self-supporting in the future.

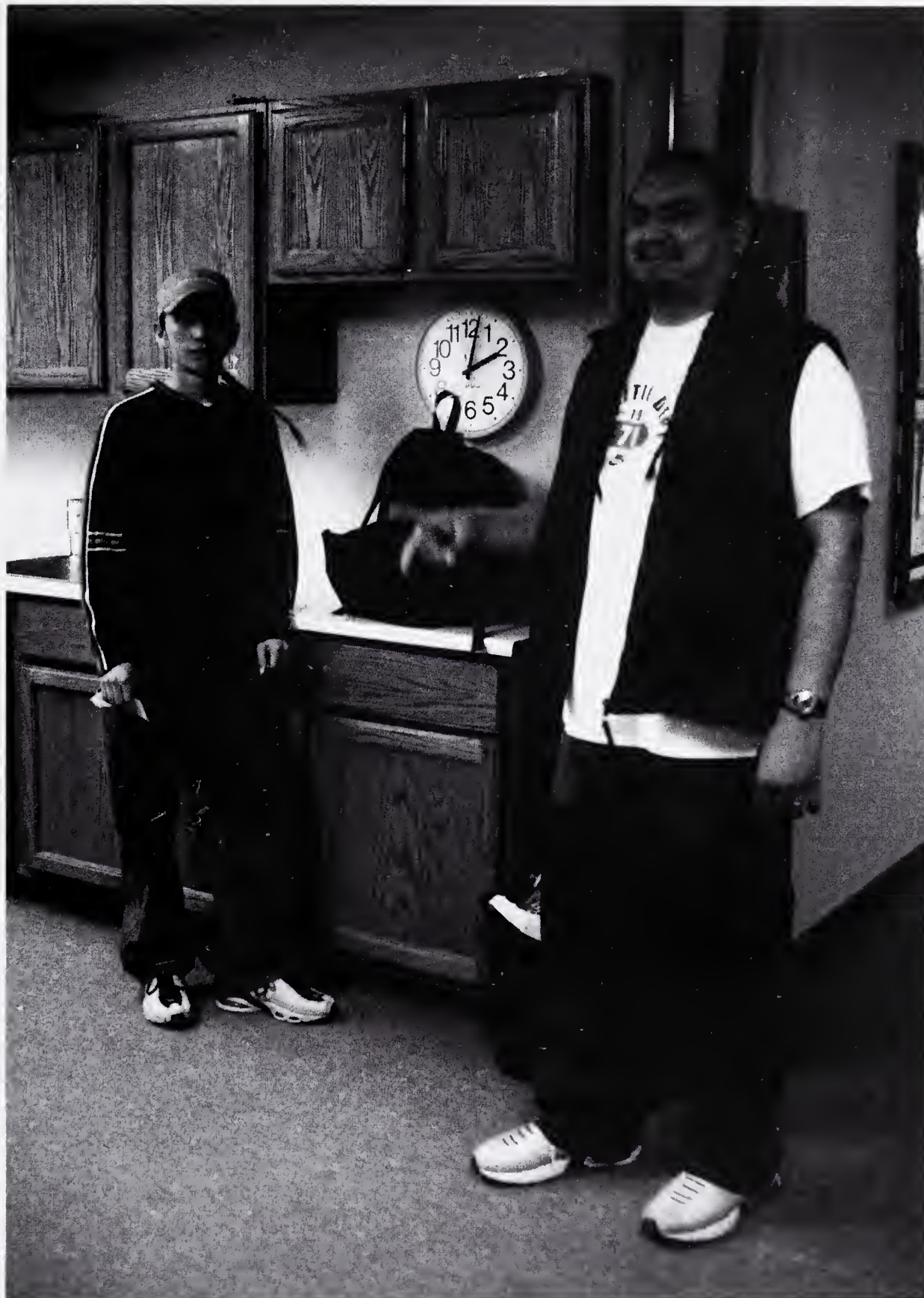
During its first year this model program faced several challenges which reflect the need for both communities to work closer together, for example, transportation became an overwhelming obstacle for the Rocky Boy students. Havre is thirty miles north of the reservation and most students do not have transportation available; therefore students could not meet each other and work together as often as it was desired. A major problem was the lack of qualified staff and the financial instability of the H. Earl Clack Museum where the project was located. Finally the photo project was terminated by the Hill County commissioners and all equipment acquired through solicitations and donations were to be sold. The Hill County commissioners also returned a major national grant back to the National Endowment for The Arts.

It is my hope and wish that Stone Child College will continue this cross-cultural awareness photo program with the photo and darkroom equipment that was given and purchased for **Photography, An Image of Each Other**. There are talented art students who have the ability to lead the photo program and to work towards the program's goal to impart a better understanding between both cultures and to forge lasting bonds between students from these two communities through the art of photography.

I intend to continue the youth photo project in Missoula, Montana. Target group for this program will be Urban Native American students and non-Indian youth of Missoula.

John Well-Off-Man

Artist and Photo Instructor of Photography, An Image of Each Other



Clyde Brown, *“Students in Kennewash Hall, Stone Child College”*



Clyde Brown, *“Students in Kennewash Hall - Portrait of Orlando Stanley”*

Students in Kennewash Hall, Stone Child College

Photographs by Clyde Brown

Clyde Brown's two photographs give the viewer some insight into student-life at Stone Child College. In both pictures the photographer shows students in Kennewash Hall. The hall is an addition at the north side of the main college building. It was built by the instructor and trainees of Stone Child College's Building Trades Program. The Kennewash Hall was completed in 1993 and named at a Christmas dedication in honor of Peter Kennewash. Kennewash supported education in Rocky Boy and helped build the first school.¹ Kennewash Hall houses five classrooms, five faculty offices, and the office of the Dean of Academics. Three classrooms are equipped with computers tied into the college's network, and all classrooms have satellite access.

The photographs of Clyde Brown are very communicative and they have a sense of humor. One of Brown's photographs shows two students (Dustin Whitford and Michael Mithlo) at the kitchenette of Kennewash Hall. The student on the right side (Dustin Whitford) is gesticulating with his right hand and smiling. The other student (Michael Mithlo) looks right into the camera with a mocking smile. The photographer catches an atmosphere of teasing, joking, and cool student behavior in his photographs. Maybe the two students were making comments about the photographer when he took their pictures.

Clyde Brown's second photograph is a portrait of his brother Orlando Stanley in Kennewash Hall. Like Clyde Brown's first photograph this picture also imparts an impression of spontaneity. The young man seems to be surprised at having his picture taken. It seems the photographer quickly pressed the shutter release before his model could say something or walk away. For his close-up portrait of Orlando Stanley the photographer must have been very close to his model who looks directly into the camera. From his facial expression the viewer gets the impression that the young man knows the photographer.

Behind Orlando Stanley one can see a portrait of Peggy Nagel, painted by Vernon The Boy. Peggy Nagel, along with the tribal elders and other educational leaders of her tribe, founded Stone Child College in 1983. She was the first President of Stone Child College and served as President until her death in 1994.

¹The first school building was a log schoolhouse, erected by tribal members in winter 1917. Wessel, Thomas R., A History of The Rocky Boy's Indian Reservation, Bozeman, Montana, 1975, p.84 See also Wessel, Thomas R., p.90, 91, 94 and 141. Thomas R. Wessel describes here the difficulties and efforts to establish a basic school education for the children on the Rocky Boy Reservation.



Angela Cleavenger, "Hill County Courthouse"

Hill County Courthouse

Photograph by Angela Cleavenger

“I Angela Cleavenger was born in Havre, Montana in December of 1982. I have lived here most of my life. While growing up I attended Havre public schools, those being Devlin Elementary, Havre Middle School, and Havre High School, which I recently graduated from in May of 2001. Throughout my education, I was very interested in learning about art. I enjoyed taking fine art, design, and photography classes very much. Art is something I will always enjoy learning about.

Photography is something I enjoy very much. It enables the viewer to see things through a perspective different from that of their own. Through photography the details and moments we don’t always notice, are able to be captured in a single picture. One of our project goals is to create cultural awareness between the communities of Havre, Montana, and the Rocky Boy Reservation. Through our photography I hope people will be able to look at the difference and similarities of these two communities through a different perspective. Perhaps a more positive and open-minded perspective.”

Angela Cleavenger

Angela Cleavenger took this photo of the left part of the main entrance of Hill County Courthouse from a lower viewpoint. From this angle she is able to convey the imposing architecture of the courthouse to the viewer. Visitors, who want to enter the courthouse through the front doors, have to ascend a steep stairway. Once on top they face four tall Corinthian columns, which make the building look monumental

The Hill County Courthouse is built in the style of Historicism, which means the architect “borrowed” elements from different styles and art periods. There are, for example, neoclassical elements such as the above mentioned Corinthian columns, the strong symmetry and straight lines which originated in Greek temple architecture. In courthouses of the 18th, 19th and 20th century these architectural elements were often used to symbolize the power of the court. The steep stairs and the height of the columns of this Courthouse, for example, were architectural means intended to create awe and respect for the authority of the court. Angela Cleavenger focuses on these characteristics of the courthouse’s architecture in her photograph.

Hill County was formed on February 28, 1912 from the original Choteau county. The construction of the Hill County Courthouse was started in 1914 under the leadership of architect F.F. Bossout. The building was completed in 1915. Before the courthouse was built its employees worked at different locations in town.²

²Records in the Hill County Courthouse show that “the first offices were spread around Havre wherever there was space. The county clerk, county treasurer and county surveyor had offices in the Security Bank Building at a cost of \$195.00 per month.” Grit, Guts and Gusto, A History of Hill County Bicentennial Commission, Havre 1976, p.371



Angela Cleavenger, *"Portrait of a Young Woman at Work"*

Portrait of a Young Woman at Work

Photograph by Angela Cleavenger

The photographer Angela Cleavenger shot this picture of her co-worker at the Hallmark shop in the Holiday Village Mall in Havre. The young woman is shown at work behind the cash register. Rather than documenting the store with its merchandise and customers, the photographer was more interested in creating a personality study of the young clerk. Although the photographer had to come very close to the young woman to take her picture, her model remains very natural. It seems the young woman enjoyed having her picture taken. It is a pleasure for the viewer to look at this portrait, because the photographer expresses so much emotion with this photograph. She manages to capture the fun and joy the young woman had at the moment when the picture was taken.

This lively joyful atmosphere is supported by the contrasts of light and dark in the fore- and background and the different tones between black and white. The dark background, for example, contrasts with the light tone of the cash register in the foreground. Between fore- and background are many different gray and white tones of the store equipment and the young woman.



Wade Colliflower, *“Portrait of John Colliflower in front of the Tribal Office Building”*

Portrait of John Colliflower in Front of the Tribal Office Building

Photograph by Wade Colliflower

This portrait by Wade Colliflower shows his brother John Colliflower standing between two pickup trucks. In the background of the photograph is the tribal office building. For this spontaneous portrait the photographer made use of a good moment and did not wait until his model stood in “the right” position, away from the cars. In this way Wade Colliflower is able to present a portrait which appear to be natural and authentic. He gives the viewer an insight into the everyday life on Rocky Boy’s Reservation. The portrait represents a typical scene in front of the tribal office building. The building houses the offices of the Chippewa Cree tribal government.



Marjorie Garcia, “Ezekial Portrait Series - No. 1”



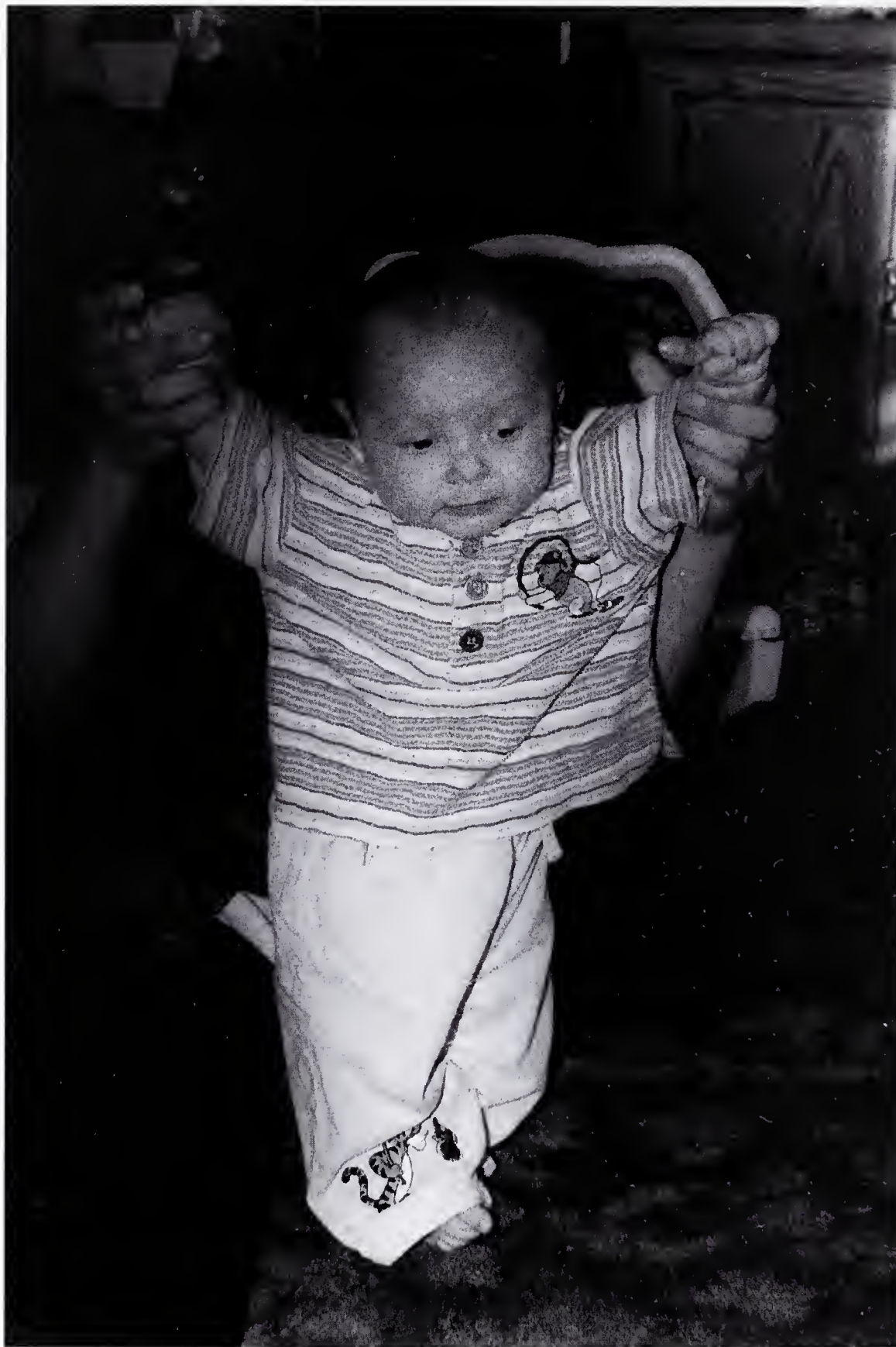
Marjorie Garcia, “*Ezekial Portrait Series - No. 2*”



Marjorie Garcia, *"Ezekial Portrait Series - No. 3"*



Marjorie Garcia, “*Ezekial Portrait Series - No. 4*”



Marjorie Garcia, "Ezekial Portrait Series - No. 5"

Ezekial Portrait Series

Photographs by Marjorie Garcia

“My name is Marjorie Garcia. I am nineteen years old. I am pursuing my degree in Liberal Arts. I have taken a few basic art classes in high school, but have no prior experience in the art area. I have always loved to take pictures and always tried to find new and exciting ways to use the light and background in the picture. I really enjoyed this project. It was very informative and I thoroughly enjoyed it. I now appreciate art more than I ever did. The photos I have taken are of my son, Ezekial, and husband, Steven.”

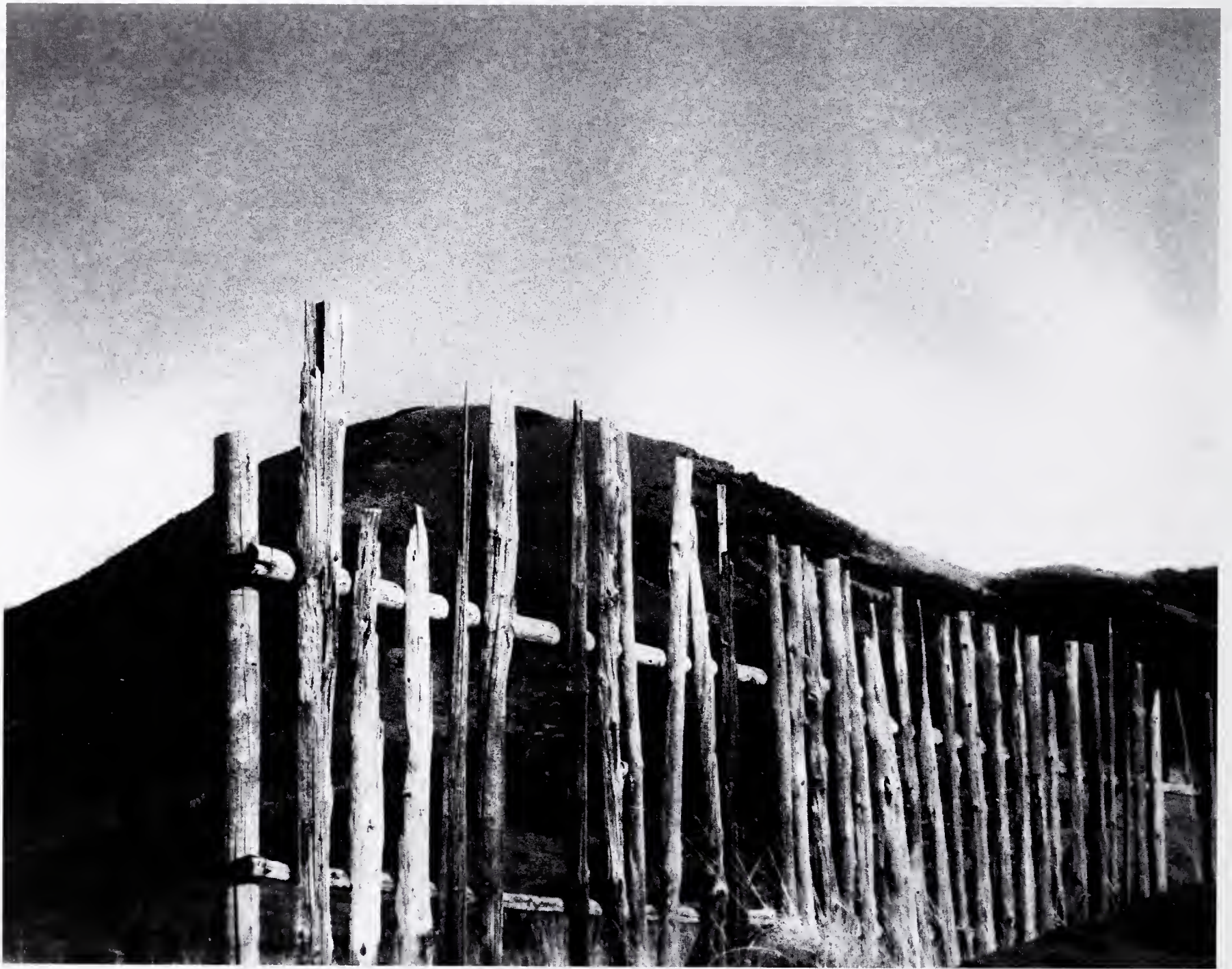
Marjorie Garcia

The “Ezekial Portrait Series” by Marjorie Garcia are very personal photographs. The photographer took pictures of her five month old baby Ezekial and his father Steven Lafromboise in their home. Although these photographs are personal, they are not invasive. One of the reasons for this is because the photographer is isolating her models from their environment with the viewfinder. The viewer can concentrate on the portrayed person – the baby, his activities and gestures. Three photographs show baby Ezekial on the couch. The infant has not quite managed yet to sit by himself, but he comes very close. It does not bother him at all that one time he tips over to the left side and another time to the right side. He is laughing, playing with his hands and feet, and he looks interested in the camera. Like a typical five months old baby, Ezekial likes to grab his feet and toes, and to put interesting objects in his mouth. These three portraits were taken from the same viewpoint. When viewing them in a row the photos almost appear like a study of the infant and his movement skills.

Two photographs from the series focus on the relationship between the baby and his father. One photo is very emotional and shows the father holding his baby and caressing him. The baby responds to his father by gently touching him under the chin. Both of them are shown in close-up and profile view. Father and child are illuminated by the flashlight. The dark clothes of the father and the dark background stress the bodies and the intimate tenderness of both. This portrait shows the close relationship between father and son. This closeness is also reflected in their body language. Both heads touch each other. While the father holds his baby with his hands, the baby son holds his father’s chin with his hand.

The second portrait shows father and baby in a different role. Here the father helps his son learn to walk. The viewer can only see his hands holding the baby’s hand. Ezekial looks concentrated. He has just started to understand the function of each body part with his five months. In this photo his father is placing his son’s “newly found” feet on the floor, and the baby’s reaction is to curl his toes.

The “Ezekial Portrait Series” shows the very special and close relationship between the photographer, her baby, and her husband.



David Martens, *"Snow Fence at Mount Baldy"*

Snow Fence at Mount Baldy

Photograph by David Martens

"My name is Dave Martens. I was born in Havre on May 12, 1983 to Dave and Kris Martens. I have lived in Havre my whole life and am no stranger to the Chippewa Cree reservation because my dad runs the ski hill out there. He has been running it for over twenty years and our whole family skis, so we are out there every year.

The pictures I took during this project went through very many different stages. The photography project taught me how to do every step from the picture taking, to the processing, to the cropping, and finally the printing. John left me with a much greater respect for photographers and the art of photography in general."

Dave Martens

This photo by David Martens shows Mount Baldy, Bear Paw Mountain's highest peak, from an unusual perspective. The mountain, which is sacred to the Chippewa Cree tribe, can be seen through an old snow fence. Some slats are missing; others are in poor condition because of harsh weather. This old fence reminds the viewer that the winters are cold on the Rocky Boy Reservation. The temperature occasionally drops to -40°F.

The photo was taken from a low, diagonal viewpoint left of the fence. From this viewpoint the height of the fence seems to rise from the right to the left side, exactly corresponding to the altitude of the mountain in the background.

The fence in front of Mount Baldy, also known as Baldy Butte, could also have a symbolic meaning. The mountain is a sacred place for the Chippewa-Cree. Members of the tribe climb up the mountain to fast and pray there. Trespassing by non-tribal members is prohibited.



David Martens, *"Ski Lift at Mount Baldy"*

Ski Lift at Mount Baldy

Photograph by David Martens

Mount Baldy is shown here with a ski lift in the foreground. The ski lift is located at Bear Paw Ski Bowl on the Rocky Boy Reservation, 29 miles south of Havre. The diagonal directions of the wire-cables and the pole give this photograph a dynamic impact. This photograph is also interesting because of its depth effect; the depth increases from the right to the left side in three levels. The double-seat chairlift is shown in the foreground. The majestic-looking Mount Baldy is in the center of the photo. In the background, at the left part of the photo, one can see a mountain range.



David Martens, *"Annual Sweetgrass Society Powwow at Montana State University - Northern"*

Annual Sweetgrass Society Powwow at Montana State University-Northern

Photograph by David Martens

This picture of the annual powwow, organized by the Sweetgrass Society at Montana State University-Northern, was taken from an unusual perspective. Photographer David Martens must have squatted down behind the child in the foreground to take this picture of the dancing arena. By holding the camera at the child's level the photographer lets the viewer see this powwow scene with the eyes of this child. David Martens indirectly alludes to one of the most important purposes of a powwow: to pass traditions onto the younger generation. A young child can only become a good powwow dancer if he studies the older, experienced dancers and, of course, by practicing. The little traditional dancer in this picture is busy watching the adult traditional and grass dancers.

Because the photographer took this picture from the child's eye level the dancer's feet are shown in the middle axis and they become an important part of the photo. By focusing on the dancers' feet the photographer is able to give a sense of rhythm and movement. Some feet are in the air while others are just hitting the ground. The movements of the dancers are accompanied by the swinging fringes of their dance regalia. Some of the dancers' feet and legs are blurred, which further conveys the feeling of movement.

This photo by David Martens also shows an interesting composition. The dancers are divided into two groups. Both groups are moving from the right to the left side. The one grass dancer at the left side "mediates" between both groups by turning to the right side. The grass dancer next to him is shown in the center of the photo, exactly above the little boy. This dancer seems to look at the viewer. The viewer can only see the back view of the little traditional dancer in the foreground, but is immediately put in his position. The different posture of the dancers and the composition of this scene give the photo a strong dynamic impact.



David Martens, “Portrait of Lindsey Schumacher”

Portrait of Lindsey Schumacher

Photograph by David Martens

This head-shoulder portrait of Lindsey Schumacher shows the young woman in three-quarter view. The photo was taken on a sunny summer day with a light breeze. The model tries to tame her hair with her left hand. Her face is in the shade. The soft light is modeling her face in a charming way. Sunlight falls on her nose-tip, forehead and her left cheek. This gives the portrait a lively and playful character. The bright sunlight illuminates her blonde hair, which balances the bright white of her shirt in the lower part of the picture. The entire photograph is dominated by the contrasts of sunlight and shade and by a wide tonal range. The model in the foreground is shown in high-key tones and contrasts against the low-key tonal range of the background. The low-key of the background consists mainly of tones between mid-gray and black. There are few spots where sunlight is reflected in the leaves of the trees. The woman's hair seems to contrast this vivid pattern: The high-key tones of her hair range from white to mid-gray; dark spots are shimmering through at the hair-line.

The photographer used the light and shade effects to make his portrait more interesting and to express a certain atmosphere and mood. It was the relaxed and carefree atmosphere of a nice summer day, which seemed to him just the right frame for the portrait of this beautiful young woman. But Martens also reveals something of the model's personality in his portrait. Instead of showing her in front view, Lindsey Schumacher is looking to the right side. In this way the model does not "freeze" in front of the camera but remains natural and can be herself. The viewer sees a self-confident and thoughtful young woman. Her eyes are looking into the distance – with a certain twinkle and wit.



David Martens, *"Car Wreck"*

Car Wreck

Photograph by David Martens

David Martens' photograph of this car wreck is different from the pictures the viewer knows from magazines and other media. In this photo there is no feeling of sensationalism. Photos of car accidents published in newspapers and magazines often invite the viewer to speculate about the injuries of the passengers, and the reader wants to know more about the tragic accident. David Martens' photo leaves all that behind although this photo also imparts a feeling of shock. The car must have rolled over down the steep slope; it is heavily damaged. However, Martens' photo shows that life goes on. The photographer used this car wreck as scenery to create his "after the accident"-photograph. A person is leaning against the driver's door, and hanging with the upper body through the open window. The way Dave Martens photographed his model makes the viewer believe someone is working in the car or looking for parts. However, the awkward position of this person gives the photo a humorous note. This person also plays an important role in Martens' composition of the photograph: he/she balances the wide open passenger door.

The wrecked car with its dented, damaged bodywork fits in an odd way into the environment of this rock slope. The fissured rock landscape with rocks shaped by erosion for millions of years left its marks in form of dents and cracks in the bodywork. Sadly, car wrecks can be often seen on the Rocky Boy Reservation. They become part of the landscape with the years, as vegetation starts to overgrow the vehicles.



David Martens, *"Drum Group at Rocky Boy's Annual Powwow"*

Drum Group at Rocky Boy's Annual Powwow

Photograph by David Martens

David Martens' photograph shows a drum group at the 36th Annual Powwow at Rocky Boy's Indian Reservation from August 4 – August 6, 2000. He took this picture close to the drum group, from a higher point of view. The two visitors in the foreground were standing very close to the camera. Establishing a foreground feature gives a sense of immediacy. The viewer gets the feeling of being in the audience and very close to the performance. These two visitors in no way distract from the drum group in the middle ground. Instead they “frame” the whole scene in the lower part of the picture. The drum group is sitting under an arbor in the shade. The background is almost white because of the bright sunlight on this hot August day. The viewer can concentrate on the action in the center of the photograph – the singing and drumming - and is not distracted by the background. The entire photograph is dominated by the contrasts of white and dark-gray and black tones. The white shirts of the two powwow singers in the center, the drum, and the light background contrast with the dark-dressed audience.



David Martens, “*Aspens on the Rocky Boy Reservation*”

Aspens on the Rocky Boy Reservation

Photograph by David Martens

Instead of shooting entire trees David Martens focuses on the treetops. Martens took the picture in winter when the trees were without leaves. He shot the photo from a lower point of view against the sky. The branches are shown in low-key tones and contrast against the mid-gray tones of the sky. The structure of the branches becomes very clear, and this gives the photograph a certain kind of dramatic impact. Martens' photograph invites the viewer to study the natural pattern of the aspen treetops. While the tree on the left side in the foreground has strong branches, the branching of the aspen in the middle ground is very filigreed. David Martens gave this photograph its dramatic impact by showing trees that have grown in different directions. While the first tree is very straight, the middle one leans to the left and the branches of the trees in the background are shaped in right curves.

This photograph of aspens provides a good example of photographic composition. It demonstrates the most basic compositional element – that of foreground, middle ground and background - by showing trees on different image planes. These image planes are powerful indicators of depth and distance in two-dimensional photography. The photographer chose aspens for his expressive tree landscape photograph. The bark of aspens alternates from light gray to dark gray/black. The contrast of the natural color of the tree bark contributes to the lively play of light and shade in this photograph.



Barbara O'Leary, *"Interior View of the new Our Saviour's Lutheran Church on the Rocky Boy Reservation"*

Interior View of the New Our Saviour's Lutheran Church on the Rocky Boy Reservation

Photograph by Barbara O'Leary

This photograph by Barbara O'Leary shows the interior of the new Lutheran Church on the Rocky Boy Reservation. In the center of the photograph is the church organ with song books, the Bible and flowers. The organ bench is apparently made of the same wood as the church building and becomes in a symbolic way one with the church. The photographer has chosen the organ for her interior view of the new church, perhaps because she wanted to emphasize the importance of music in the church.

Like many Protestant churches Our Saviour's Lutheran Church has a plain decor. The wall in the background is decorated with a small wooden crucifix, an eagle picture with an inscription plate, and a wall-hanging depicting "The Last Supper", a copy of the famous painting by Leonardo da Vinci. A chair is standing below this wall-hanging and evokes the association: one could sit at the table and join the twelve disciples. Most striking is the stained glass window on the left. It was created by Danielle The Boy about 1998. While most of the photograph is in dark or middle tonal range, this window is illuminated with bright light. Depicted is a Native American Jesus with open arms, who symbolizes God's love for people of all races and cultures. Jesus is standing in an abstract landscape. Behind him is a flying eagle whose raised wings make Jesus appear like a winged angel. The eagle is an important symbol in Native American culture and religion. Many Native American nations honor this bird as possessing courage, wisdom, and a special connection to the creator. The eagle is regarded as a carrier of prayers. He is considered a protector, the sky spirit, and a symbol associated with visions and spirits. In Christian religion the eagle is the symbol for St. John.

This stained glass window carries the inscription "The Bread of Life", which refers to the discourse Jesus held in Capernaum. In this discourse Jesus proclaimed himself "the bread of life" (John 6:35). This means that it is the spirit that gives life. Jesus' Capernaum discourse emphasizes the spiritual communion with God.

Our Saviour's Lutheran Church has an octagonal ground plan with two extensions (one east wing and one west wing) and a south entrance. The ground plan and the design include traditional architectural elements. The rotunda (circular and polygonal shaped buildings) of the church, for example, evokes the round shape traditionally preferred for ritual sites by the Ojibwe [Chippewa]³ and Cree and other Plains tribes. The center of the sanctuary ceiling is dominated by a skylight, an architectural element with a long tradition in Christian churches.⁴ The photographer imparts with this interior view of Our Saviour's Lutheran Church the warm atmosphere of the new church. Her photograph shows how the church's architecture and design successfully combines elements from Native American cultures and Christian iconography.

³The different names Ojibwe and Chippewa originate, according to Lee Sultzman, in the same "Algonquin word "otchipwa" (to pucker) and refers to the distinctive puckered seam of Ojibwe moccasins." Both names are used for the same tribe. They evolved by different pronunciation due to accent. More spellings of the tribe's name, historical and geological information are mentioned on Lee Sultzman's web page <http://www.tolatga.org/ojib.html>

⁴One can find precursors of this skylight in numerous early Christian churches and in early Roman architecture. One example is the oculus, a central opening in the dome of the Pantheon, Rome, 125-128 A.D. In Christian churches, a skylight is not only a light source, but also a symbol of the heaven or the connection of God's heaven with the parish.



Barbara O'Leary, *"Portrait of Mary Lodge Pole"*

Portrait of Mary Lodge Pole

Photograph by Barbara O'Leary

This portrait by Barbara O'Leary shows Mary Lodge Pole sitting at a table in the community hall building of the old Lutheran Church in Rocky Boy. Mrs. Lodge Pole is quilting. Some of her quilting materials lie on the table in front of her. She is holding a quilt block in her hand, a so-called pieced block, which is separate shapes sewn together to form a square. The quilt block is traditionally a patterned square of fabric that is repeated or alternated with plain blocks to form the overall design on the top of a quilt⁵. Mary Lodge Pole creates her own quilting designs. She is a member of the sewing and quilting group of the Lutheran Church in Rocky Boy. The Lutheran Church has a tradition of promoting arts and crafts on the reservation.

Mary Lodge Pole is well-known for her quilting and her brain-hide tanning skills. She was awarded the prestigious Folk and Traditional Arts Apprenticeship from the Montana Arts Council in August 2000 to teach her skills to several young people from Rocky Boy. The knowledge of tanning is becoming rare and Mary Lodge Pole has become a valuable source for cultural traditions and tribal history. Mrs. Lodge Pole received recognition for her contributions to her tribes at the Good Woman Comes Out program, presented by the Pretty Shield Foundation in Billings in April 2002.

This photograph shows Mrs. Lodge Pole in three-quarter profile. She continued working on her quilt while her picture was taken. The photographer took this picture from a lower point of view, which gives this portrait of Mary Lodge Pole a dignified perspective. The soft light of the room gives this portrait a warm atmosphere. Although predominantly dark, this portrait photo contains a full range of well separated tonal values between black and white.

⁵ See also QUILT BLOCKS by Sue Sielert, in: TALES OUT OF SCHOOL Center for Great Plains Studies Emporia State University, Kansas, April 1993, <http://www.emporia.edu/cgps/tales/quilte~1.htm>



Barbara O'Leary, *"Portrait of Dolores Lafromboise"*

Portrait of Dolores Lafromboise

Photograph by Barbara O'Leary

Another “quilting” photograph by Barbara O’Leary is the portrait of Dolores Lafromboise. This time the model faces the viewer. Mrs. Lafromboise presents a nearly completed quilt to the viewer. Dolores Lafromboise creates her own quilting designs. She also attends the sewing and quilting group at the Lutheran Church.

As in the portrait of Mrs. Lodge Pole the photographer’s point of view and the chosen motif contribute much to the impact of the portrait. The photographer shows Mrs. Lafromboise in the middle ground of the picture. She looks directly into the camera. It seems that she has eye contact with the viewer of the photograph. Her hands are holding the quilt, which lies in the foreground of the photograph. It seems that she presents and explains her quilt to the viewer. Compared with O’Leary’s first portrait, this photograph has high-key tones, which stresses the very lively black and white contrasts.

Most striking are the alternating dark and light triangle and square patterns of the quilt in the foreground. The model’s clothes and the wall decoration in the background also consist of light and dark contrasts. What makes this photograph so interesting is the focus on geometric patterns. There are square patterns on the quilt in the foreground and there are square patterns on the wall in the background. The composition of this photograph is very symmetrical: the stove-pipe divides the photo in the middle. The dark square block pattern of the quilt and the three mirror squares in the center of the wall decoration are also on this vertical middle axis of the photograph

Mrs. Lafromboise’s quilt is in the Shoo Fly pattern. This is a variation of the traditional Nine Patch block pattern. A Nine Patch is made by sewing five patterned or dark pieces (patches) to four light square pieces in alternating order. These nine sewn squares make one block. Shoo Fly varies the Nine Patch by dividing each of the four corner pieces into a light and dark triangle.



Lindsey Schumacher, *"Stone Child College"*

Stone Child College

Photograph by Lindsey Schumacher

“My name is Lindsey Schumacher. I was born on September 20, 1982 in Havre, Montana and have lived here my whole life. I have attended Havre Public Schools from elementary school to high school. Throughout my years of schooling I have taken general art, fine art, a drawing class, and photography classes.

Photography is like capturing the moment so it can be viewed and remembered for years to come. Personally that is the joy that I get out of taking pictures. I love to look back on old times and be able to remember the events that have happened in my life. Black and white photographs are my favorite because they give a feeling of question, it makes scenes look ancient when in reality they are in modern times.

This photography program enabled me to learn more about photography in a different aspect. In that I was able to understand that photography is more than just aiming the camera at objects. It is taking an object or scene and making it look the best way possible. Taking pictures out at Rocky Boy gave me an understanding of the Native American culture in some aspects. Overall I truly enjoyed this program and certainly learned a lot about photography.”

Lindsey Schumacher

The photograph shows the main building of Stone Child College. The picture was taken from a lower viewpoint than the building. By this lower angle the main characteristics of the college building are stressed - its monumental, heavy block-shaped upper floor which makes the ground floor pillars look very fragile. The photographer stood diagonally from the building to show the slightly curved facade. From this vantage point the photo gains an imposing and strong impact caused by the dominate and opposite directions in this picture: the upper right corner of the building juts out towards the upper right edge of the photo. The light pole in the foreground, which leans to the left side, counterbalances it.

The front facade of the building displays at its left side the college's emblem: a buffalo head with an eagle head on the buffalo's forehead. Gros Ventre artist Vernon The Boy, who lives on the Rocky Boy Reservation, created this emblem.

The college campus, usually a busy place where many students and teachers meet and work, seems abandoned in this picture. Aside from the three parked cars there is no evidence of human presence. The photo exudes a quiet atmosphere. In documentary photographs cars often play the role of an indicator of a certain period of time. In a photograph about the Rocky Boy Reservation, where people have to cover long distances in their daily life, cars also symbolize the need for transportation.

This photograph is striking for its well-balanced composition and its interesting interaction between dynamic and static elements.



Lindsey Schumacher, *"Stone Child College Library"*

Stone Child College Library

Photograph by Lindsey Schumacher

This photograph of the library of Stone Child College has an interesting composition with many contrasts. The dark row of rectangular windows of the ground floor, for example, is in contrast to the white, flat rectangular shapes of the upper floor. The light pole in the left part of the photograph further stresses the clear geometric shapes of the upper part of this photograph. The pole's vertical direction counterbalances the horizontal direction of the flat library building. In opposition to the upper part of the photo the lower part is dominated by the chaotic appearance of the path way (previous page) with its stairs and low fences. The path seems to zigzag to the main entrance. The fence along the path comes slightly apart; at some places the wooden beams are laying on the ground or the fence is leaning forward. Carpets are hanging over the parapet to dry in the sun. As with the photograph of the main college building the photographer again shows indirectly the presence of humans in the picture by presenting traces of wear and tear and the traces of a cleaning job (the drying carpets).



Lindsey Schumacher, "*Ceremonial Building*"

Ceremonial Building

Photograph by Lindsey Schumacher

Lindsey Schumacher's photograph of the ceremonial building on the Rocky Boy Reservation shows how well this building is adapted to the landscape. The octagonal architecture seems to resemble the shape of the mountain in the background in this photograph. The wood logs and the architecture are in harmony with the environment and remind the viewer of times when buildings were constructed with materials nature provided. The rock at the left side was moved to its place at the ceremonial house.

Circular and polygonal constructed buildings, also called "rotunda", have a long tradition in Native American architecture. These buildings were often used for religious purposes, as a meeting place for the community, or for housing. Early examples can be found in the so-called "Late Woodland culture", ancestors of the Anishinabe or Ojibwe people (500 B.C. to 1600 A.D). Their houses were built in different ways. One structure was an oval wigwam made of young bent trees and covered with wood, clay, and different grasses.⁶

The construction of the ceremonial building was started in 1992. All tribal members can use the ceremonial house. Giveaway Dances and Round Dances are held there. Native American Church members conduct their ceremonies in this building. The Alcoholics Anonymous program also uses the ceremonial house for their meetings.

⁶Compare Native American Housing, collected by Dee Finney, www.greatdreams.com/native/nativehsg.htm. Later the Ojibwe and other northern Native American tribes used the bark of paper birches, which could be peeled off in large rolls. Some of these houses, the so-called waginogans or wigwams, were lined with mats, the space between the two coverings was filled with moss, and the edges of the bark "shingles" were sealed with pine pitch. Compare Waginogans and other Indian Homes, Nature Bulletin, No.528, 1959, published by the Forest Preserve District of Cook County, Illinois.



Lindsey Schumacher, *"Forest Landscape with Pond"*

Forest Landscape with Pond

Photograph by Lindsey Schumacher

Lindsey Schumacher took this picture of a forest landscape with pond in the foreground near the Bear Paw Ski Bowl area. Bright sunlight is shining through the pine tree-tops and is reflecting on the water surface. The snow and ice, which are still covering the ground and parts of the pond, are also reflecting the light. The grass in the foreground is the harbinger of spring. The entire photo is luminous. The sun-beam in the center of the upper edge of the photo appears like an artificial light source. It seems the photographer not only focused on the beauty of this landscape but also on the light and its effects. All tones are in high-key; they range from white to mid-gray.

This landscape photo with its diffuse light and soft focus evokes the pictorial photography by the British photographer Dr. Peter Henry Emerson (1856-1936). This was a new departure. Up until then photographers tried to get everything in sharp focus. According to Emerson naturalistic focus meant no focus at all. It meant to slightly blur, to fog, a sense of romanticism and the sublime. All of this is demonstrated in Schumacher's photo.

History of the Rocky Boy's Reservation

Rocky Boy's Reservation was named after its Ojibwe leader, Chief Asiniweyin, whose name was translated as Rocky Boy.⁷ The Ojibwe [or Anishinabe = Ojibwe for original men] originated at the East coast of the United States. Around A.D 1400 the Ojibwe migrated from their original homeland on the eastern shores of North America to the Great Lakes region. According to Anishinabe oral history a prophecy urged this migration.⁸ Rocky Boy's people were among a number of Ojibwe Indians who lived in the Great Lakes region. Some Ojibwe, including Rocky Boy's Band, migrated to the northern plains. In Turtle Mountain, North Dakota, the Ojibwe split into two groups. One band migrated to Rocky Mountain House, Alberta Canada, and Rocky Boy's band moved to Montana.⁹

For many years, small bands of Rocky Boy's people moved among Montana cities such as Butte, Helena, Great Falls, Havre, Choteau, and Chinook. They were joined by groups of Cree Indian. Among them was a band of Canadian Cree under the leadership of Little Bear who often moved into and out of Canada. Montanans regarded Cree as Canadian Indians, and they demanded their deportation to Canada. In 1896 Congress appropriated \$5,000 to finance the deportation of Canadian Crees from Montana back into Canada. Some of the Indians were deported, but they quickly returned.

In 1904 a bill was introduced into Congress to provide a home for the "homeless" Ojibwe and Cree on the Flathead Reservation. The bill was not passed. In 1909 the Rocky Boy band was located near Helena, and a bill was introduced to set aside land for them in northeastern Montana. They never occupied this land and in 1910, the 1,400,000 acres in Valley County were opened for homesteading.

Chief Rocky Boy became weary of the hand-to-mouth existence of his people. In 1915, Chief Rocky Boy and a coalition of Montana residents, including William Bole, publisher of the Great Falls Tribune, Charlie Russell and Frank Linderman, asked president Woodrow Wilson for a reservation for the landless Indians. Because Little Bear was considered a Canadian Cree, Congress would not set aside a reservation for his tribe in the United States; therefore, he joined Rocky Boy's Band. On September 7, 1916 the 64th Congress designated a tract of land, once part of the abandoned Fort Assiniboine Military Reserve, as a home for the Ojibwe Indians. Located south of Havre, this refuge consisted of approximately 55,000 acres. Only about 450 of the Indians, perhaps half of those eligible, chose to settle on the reservation. In later years, more land was added to the original acreage until the reservation reached its present size of 226,115 acres (tribal owned are 112,572 acres).

⁷ Although *Stone Man* is the correct translation of Chief Asiniweyin's name, *Rocky Boy* and *Stone Child*, which are both derivatives of that name, became common.

⁸ Edward Benton Banai describes the migration of the Anishinabe in his book "The Mishomis Book. The Voice of the Ojibway", Indian Country Communications, Inc., 1988. The author writes about the prophecy: "The prophet of the First Fire had told the people: 'If you do not move you will be destroyed.' It would come to pass that most all those who stayed behind, including the Daybreak People, were destroyed or absorbed by the Lightskinned Race at the coming of the Fourth Fire.'" Benton Banai, Edward, p.95

⁹ The reasons for Rocky Boy's migration west to the Great Plains are uncertain. Some scholars believe Rocky Boy still followed the prophecy; others presume Rocky Boy migrated west because a treaty he was supposed to sign would have had negative consequences for his people.

Today the reservation is home to Ojibwe, Cree, Metis, Assiniboiné and other Native American peoples. Because of the reservation's ethnic diversity and its extreme isolation, a variety of cultural practices and rich cultural heritage exist; Cree, an Algonquian language, is still spoken. There are few fluent Ojibwe speakers left on the reservation.

Rocky Boy's Reservation Today

Rocky Boy's Reservation differs in several respects from the other Indian reservations in Montana. Rocky Boy is Montana's smallest reservation: it encompasses 112,572 acres, which is about the size of Flathead Lake. The reservation is home for the Chippewa-Cree tribe, Montana's smallest group of American Indians. About 2,676 members of the more than 5,008 enrolled members live on the reservation. The initiative to establish the reservation came from the tribe's chief and not from the US government, which is unusual in US history. It was the last Indian reservation to be established in Montana.

The Rocky Boy's Reservation is located in north-central Montana. The reservation includes areas in Choteau, Hill, and Liberty counties. Part of Rocky Boy's Reservation is near the Canadian border in the north and near the Missouri River in the southern edge. Rocky Boy lies partially in the Bear Paw Mountains while the remainder of the reservation is made up of plains and flat farmlands.

Rocky Boy's topography and vegetation ranges from a sub-alpine environment in the Bear Paw Mountains to rolling high-plains grasslands. At the foothills of the Bear Paws one can find rocky cliffs, crystal-clear creeks, rich green pastures, pine woods, willow and aspen groves.

Placed in such a scenic environment Rocky Boy Agency serves as the tribal seat of government. Rocky Boy Agency is situated about 14 miles southeast of Box Elder. The tribal office building, tribal health center, elementary school, high school, day care center, housing office, and Stone Child College are located there.

The other principal communities on the reservation are Box Elder, Duck Creek, and Haystack. The community of Box Elder is named after the creek which flows through it. The town is located on U.S. Highway 87, 87 miles from Great Falls, 20 miles from Havre, and 14 miles west of the Agency. Approximately 662 Indian people reside there. The community consists of a general store, and school K-12. The Bonneau Dam is the prominent topographical feature of the community; it is also a good spot for trout and pike fishing.

The Duck Creek community begins on the western outskirts of the Agency and is situated along several miles of the creek for which it is named. It is the gateway to the fishing there. Most of the 223 Indian residents gain a livelihood from ranching and from employment within the community.

Haystack is situated around the prominent Haystack Butte (elevation 4,768 feet) and is one of the largest communities on the reservation. It begins about 2 miles east of the Agency and extends northward for several miles. Most of the community is situated in the grassy foothills of the mountains in the northeastern portion of the reservation. Its residents are ranchers and/or wage earners at the Agency. Approximately 688 Indian people reside in Haystack.

Like other tribal nations the Chippewa-Cree tribe has a government-to-government relationship with the United States. Legal documents, signed by both sides define the tribe's relationship with the United States, establish the tribal boundaries and recognize the tribe's rights as a sovereign government.

The tribal government maintains jurisdiction within the boundaries of the reservation including all rights-of-way, waterways, watercourses and streams running through any part of the reservation and to such other lands as may hereafter be added to the reservation under the laws of the United States. The tribal government operates under a constitution consistent with the Indian Reorganization Act of 1934 and approved by the Tribal membership. The administration of Tribal government is conducted by the Chippewa-Cree Business Committee, which has its offices in the tribal building shown in Colliflower's photograph. The Business Committee consists of a Chairman, Vice-Chairman, Secretary/Treasurer, and six additional Council members, which are elected by the Tribal membership. The Tribal Council Chairman is the administrative head of the Tribe and serves a four-year term. All of the Tribal Council are elected at large for four year terms.¹⁰

Tribal Economy

Most of the people, who live on the reservation, work for the Rocky Boy School District, the Indian Health Service and the tribal government. Some are self-employed as farmers and ranchers. Others are employed at the tribally owned casino, convenience store, or the tribally owned propane company.

Some of the biggest problems the Chippewa-Cree tribe faces today are the extreme isolation of the reservation, the high unemployment rate, alcohol and drug addiction, the small size of the reservation and a steady increase in Rocky Boy's population, as well as an insufficient water supply for all residents.

Bear Paw Ski Bowl

The Bear Paw Ski Bowl is a popular downhill ski retreat in the area. It was established in the 1960's by the Chippewa-Cree tribe. The ski hill is 5,900 feet high and has a top elevation of one mile, and a 900-foot vertical drop. The ski resort has 24 runs for advanced, intermediate, and beginner skiers and snowboarders. The two exit ramps from its single chairlift are also good lookout points. To the north one can almost see as far as Canada. The view to the south shows peaks and valleys leading to the Missouri River Breaks and to the Lewistown country beyond.

The Bear Paw Ski Bowl is almost exclusively run by volunteers with the Snow Dance Ski Association and Eagle Creek Ski patrol. In 1999, the Eagle Creek Ski Patrol, was named the best in the region covering several western and Rocky Mountain states. The ski resort employs lift operators from Rocky Boy's Indian Reservation who help keep the lift lines moving. There is an outdoor barbecue stand adjacent to the warming lodge, a ski patrol shack, and a concrete building that serves food. The ski hill provides a variety of terrain within its 900 feet of vertical descent.

¹⁰Chippewa Cree Tribe Community Environmental Profile.

Most of it goes ungroomed; there are bumps and powder abound, but that increases the attraction of this unique ski resort.

Besides winter sport, hunting and fishing are also excellent in the Chippewa-Cree recreational area, as are camping, hiking, backpacking, and just plain exploring. Many deer, elk, and antelope inhabit the area. Visitors should contact tribal offices for regulations concerning access and recreation.

The Bear Paw Ski Resort neighbors Beaver Creek Park. The park is situated along the North slopes of the Bear Paw Mountains and east of Rocky Boy's Reservation. It is one of the largest county parks in the Nation (10,000 acres; about one mile wide by seventeen miles long). Beaver Creek Park and the Bear Paw Ski area offer many opportunities for recreation.

Stone Child College

Stone Child College is a tribally controlled community college of the Chippewa-Cree tribe. It is located at Rocky Boy Agency, about 32 miles South of Havre and 14 miles from Box Elder. The college is named after Chief Rocky Boy¹¹, the leader of a band of Ojibwe, who in 1902 had asked president Theodore Roosevelt to establish a reservation for his landless people.

Stone Child College was founded by Peggy Nagel along with other educational leaders and tribal elders in 1984. The Chippewa-Cree Business Committee chartered the new college on May 17, 1984, to coordinate and regulate all higher education on the Rocky Boy Indian Reservation. It was the feeling of tribal leaders that the establishment of a college was necessary for the preservation and maintenance of the Chippewa-Cree culture. The school's first classes were held in homes and churches on the reservation. When the new high school was erected, the college moved into the old school at the heart of the agency.

Stone Child College (SCC) offers programs of study that lead to Associate of Arts and Associate of Science Degrees and Certificates as authorized by the Commission of the Northwest Association of Schools and Colleges. Students can gain associate degrees in general studies, general services, general science, small business management, office administration and computer science. The school also offers one-year certificates in office technology and chemical dependency. Stone Child College focuses on Native American studies, math, liberal arts, general science and teacher education, and gears many of its classes to ease the transfer to four-year schools.

Most of the students who pursue their bachelor degrees transfer to University of Great Falls (UGF) due to the ease of transferring credits. Stone Child College works closely with Montana State University Northern in Havre to

¹¹ Although "Rocky Boy" and "Stone Child" are both not translated correctly, they became common. The correct translation of the Chief's Chippewa name "Asiniweyin" is "Stone Man" (translated by Duncan Standing Rock, who is a great-nephew of Asiniweyin.) One of the reasons for the wrong translation of Chief Asiniweyin's name was, because early translators on his reservation spoke Cree and English, but had less knowledge of Chippewa. Finally, the name Rocky Boy became common, and the author of this catalogue decided to use the name Rocky Boy to avoid further confusion about the identity of the Chippewa Chief.

improve the transfer agreements for credits.¹² The college also offers telecom courses through UGF, Northern and occasionally, through Billings. Stone Child College is a member of the American Indian Higher Education Consortium, which consists of thirty tribal colleges in the United States. Besides Stone Child College there are six other tribal colleges in Montana.

The Stone Child College library provides reference and research materials for students and faculty. On-line database and Internet resources are available to assist students in developing and applying college level research skills. The college library provides resource sharing with other libraries in the northwestern part of the country and tribal college libraries in Montana. One of the library's goals is to develop a collection of audio-visual media and materials, which will be available for instructional use in the college, area schools, and other tribal institutions.

The increasing number of students and the deteriorating condition of the college's main building led to the building of a new campus at Bonneau Village, about four miles from the site of the original campus at Rocky Boy Agency. The new college campus includes housing, a multipurpose building and a new community library. The centerpiece of the campus is the cultural center.

According to Steve Galbavy, the college's third president, tribal colleges are "more than just institutions of higher education. They are integral parts of their reservations. (...) Tribal colleges are really valuable to the community and more and more people are realizing what it's doing to their lives and their futures."¹³

Lutheran Church

The Lutheran Church is the oldest church on the Rocky Boy Reservation. Montana State University Professor Thomas R. Wessel writes about the history of the Rocky Boy Lutheran church: "In June, 1920, protestant missionary societies took notice of the new reservation. The National Indian Association, an eastern religious charitable institution representing a number of protestant faiths, asked permission of the Indian Office to establish a mission at Rocky Boy's. Mission societies have a long and close association with the Indian Office and quickly gained approval of their plan. The Indian Office granted the National Indian Association 80 acres at Rocky Boy's on which to build a mission."¹⁴

In 1999 the construction of the new Our Saviour's Lutheran Church was started under the leadership of Pastor Joe Bailey. Project supervisor was Michael Ley. The church was completed in 2001. Our Saviour's Lutheran Church was constructed with the aid of 584 volunteer workers from around the United States. Among them were many youth and young adults from Minnesota and Pennsylvania who attended volunteer programs organized by the Lutheran Church and churches of other denominations. They were supported by 237 local volunteers, including Rocky Boy, Box Elder, Big Sandy, and Havre. Work teams came in weekly to perform various construction chores and then left so other teams could put in a week's work on the church.

¹² Compare SCC Registrar Ted Whitford in: Stone Child enrollment keeps rising, in: Havre Daily News 06.18.99

¹³ Galbavy, Steve, in: Rocky Boy getting brand-new campus, by Alan Sorensen, in Havre Daily News 06.18.01

¹⁴ Wessel, Thomas R., A History of The Rocky Boy's Indian Reservation, Bozeman, Montana, 1975 p.95f.

The first worship service of the new Our Saviour's Lutheran Church was the Dedication Service on Reformation Sunday, 1999. The date was chosen because Reformation Sunday is one of the most revered days in the Lutheran Church. The public was invited to the new church's Dedication Weekend activities on Rocky Boy's Indian Reservation. The three days of activities included a community feed at the Rocky Boy Senior Citizens Center. A round dance and feed was held at Stone Child College. The dedication sermon was given by Evangelical Lutheran Church of America (ELCA) Vice President Dr. Addie Butler, who also serves as the dean of Philadelphia Community College. Paul Small, Sr. of Rocky Boy presided over the traditional Indian blessing ceremony of the new church. Our Saviour's Lutheran Church's Pastor Bailey invited a number of dignitaries from around the state and country, including ELCA assistant bishop in Montana Pastor Tom Lee to attend the dedication weekend activities and Sunday services.

In its call for donations Our Saviour's Lutheran church writes: "From its beginning in early 1900's Our Saviour's Lutheran has been a "mission" congregation (..) Our Saviour's sees its mission as being called to speak for justice, to show mercy and love, and to be a light in a world where injustice, indifference, and hate abound."¹⁵ Due to this statement Our Saviour's Lutheran Church remodeled its old Mission building in Rocky Boy to the "Open Skies Youth Home and Emergency Shelter", which opened in 2001. It is designed as a sanctuary – a safe place for children who need to be protected when they are victims of violence, abuse, neglect, abandonment, molestation, hunger, and sickness.

Powwows

Since the second half of the last century, the powwow has become an important public statement of Native American identity. The origin of the word "powwow" goes back to the colonial period, when Europeans watched Algonquian medicine men dance. The Europeans, "mistook the name of the dancer, pauwau, for the name of the ceremony," according to the publication "Through Indian Eyes. The Untold Story of Native American People," and so, in time, "the word "powwow" came to be used for any tribal gathering".¹⁶

In the same publication one can read about the origins of the powwow: "It has its roots in a religious ceremony practiced by the Pawnee early in the 19th century and adopted by the Omaha and other tribes, who transformed it into a warrior ceremony and added speechmaking, gift giving, and a concluding feast. By 1880's some 30 Plains tribes were holding powwows, bringing onetime foes together in peace to establish new friendships and celebrate shared traditions. (..) For decades powwows essentially remained tribal gatherings. But as they grew in size and number through the 1960's and 1970's, dance styles and costumes evolved into truly pan-Indian forms, blending details and traditions drawn from numerous tribes. Today the dancers follow an expanding powwow circuit, traveling from Michigan to Texas, Connecticut to California, south Florida to Puget Sound."¹⁷

¹⁵ <http://www.luther95.net/MLC-LPA/rockyboy - 2.jpg>.

¹⁶ Through Indian Eyes. The Untold Story of Native American Peoples. The Reader's Digest Association, Pleasantville 1995, p.378

¹⁷ Through Indian Eyes. The Untold Story of Native American Peoples. The Reader's Digest Association, Pleasantville 1995, p.378f

Most of today's powwows are competitions. Dancers are grouped by dance style and age, and compete for cash prizes. The dancers may be judged on creativity, staying with the beat, and stopping at the right time. The judges watch how a dancer does specific moves within that dance, and they look at the regalia, but the regalia is only a small part of the competition. Each dancing category has a traditional form. To do the dance correctly the dancer should avoid combining other forms during the competition.¹⁸

Nowadays the Powwow visitor still can find dancers who wear authentic, traditional regalia, but recent trends in design and materials have brought major changes. The colors of the recent regalia, for example, are far more vibrant compared with those of the early powwows. Modifications of the regalia have always taken place through the generations as tribes gathered and shared their crafts. The Indian Country Today journalist Kay Humphrey explains: "Plains Indians started with beaded works and decorations applied to regalia from nature. Materials such as paint, horse hair, porcupine quills, tall grass and later eagle feathers were used to design each dancer's attire. As the time went on the mobile tribal members began including more decoration in the design, tied to their exposure to the crafts of those they admired from other tribes. When metal was first introduced, coins and metal objects were used."¹⁹ Since David Martens' photograph shows Traditional and Grass Dancers some information will be given on both categories. The Northern Traditional dancer wears a bustle, often of eagle feathers, a bone bead breastplate, leggings, beaded moccasins, a beaded belt, ankle bells, a porcupine roach headdress, breechcloth, various beaded accessories, and carries an eagle feather fan. These dancers often paint their faces in different styles, sometimes derived from their family or nation's designs. The bustle, an arrangement of feathers on the dancer's back, originally was worn by only a few honored dancers, but as time progressed they became part of the Traditional and Fancy Dance regalia. The head roach concept came from the Omaha tribe and with different head roaches came different stories about how they were produced. In addition, the dancers carried a fan, dance stick and a pipe bag. The colors and the design on the regalia often carry a deep spiritual meaning and frequently embody the dancer's personality. According to Kay Humphrey, "traditional means not strictly adhering to the past, but a style that evolved from the original dance of many years ago. Around the late 1800s, only a few, dignified warriors were entitled to wear the articles of the traditional dancer – the roach and the bustle. As the dance progressed from tribe to tribe, tradition changed and more dancers began to put them on."²⁰ Out of respect for this dance, spectators may be asked to stand.

The Grass Dance is the oldest style of the powwow dances. Originating in the plains, there are several stories as to how it started. One version (Ponca) tells of when, long ago, the people went to an isolated spot on the prairie to give thanks. Some of the men stomped down the grasses to make way for dancing. Until today powwow etiquette and tradition still dictates that the Grass dancers be the first to enter the arbor, symbolically stomping down the grass to provide a flattened circle for the rest of the dancers to follow. They enter the arbor from the south entrance and go

¹⁸ Compare also Karen L. Testerman, *Dance Judges: What's happening to competition dancing?* In: *Powwow 2000*, published by Standing Stone Media, Inc. Rapid City, SD, 2000, p.30f.

¹⁹ Kay Humphrey, *Trends meet tribal tradition. Contemporary art on regalia draws raves*, in: *Pow Wow 2001*, Indian Country Today, Standing Stone Media Inc., Rapid City, SD, 2001, p.27-33

²⁰ Kay Humphrey, *Trends meet tribal tradition. Contemporary art on regalia draws raves*, in: *Pow Wow 2001*, Indian Country Today, Standing Stone Media Inc., Rapid City, SD, 2001, p.27-33

clockwise with the drum, following the wheeling movement of the sun, moon and stars.²¹ The Lakota believe that the origins of the Grass Dance “don’t lie in stomping grass before dances, but come from the tying braids of sweet grass to the dancer’s belts, producing a swaying effect”.²² The regalia consists of yokes and breechcloths fringed with rows of brightly colored yarn which represents grass, usually a roach headdress, fringed anklets, and sheep bells worn around the lower legs. Grass dancers use many sways, dips, and sliding steps. The fluid and lively style is one where the dancers try to move their fringe in as many places as possible, all at the same time.

Many of today’s competitive powwows are fast paced, high pressured and commercial. They draw large crowds and boast commercial midways that include food concessions, crafts booths, bingo, hand-game tents, and even helicopter rides. According to its origin powwow is a time to celebrate real traditions, who First Nations people really are. Traditional powwow is unique in the sense that people come out, not only to honor their culture but also to have a lot of fun. Many dancers make their living this way, yet many do not compete, because they do not approve of such things.

The music of the drum groups is the heart of every powwow. Powwow drum groups play contest songs during the dancing competitions. The master of ceremony announces the group and what kind of song they will play. Most powwows also have drumming and singing competitions for the drum groups.

There are differences between Northern and Southern drums in competition powwows. Southern drums end most of their songs with five honor beats while Northern drums end mostly with three. Southern singers have a lower tone than the much higher-pitched tone of Northern singers. A lot of Southern powwow songs are melodies without lyrics. Karen L. Testerman explains: “Unless they’re singing fast, tricky songs, the Southern drums sing “Ruffle Dance” songs, while Northern drums sing “Trick” songs.(..) Sometimes competitors have to dance twice – once to each type song. This makes for good fun, especially when Northern dancers dance to Southern songs and Southern dancers dance to Northern songs. Usually you can tell which dancers haven’t done their homework. Highlight of a pow wow is Men’s Fancy Dance or War Dance as the Southerners used to call it. (..) what a sight when the emcee calls for a “Ruffle” dance or “Trick” song! (..) Dancers spin, flip, hop and step to the beat of the drum. Both Southern and Northern Fancy Dance song stop and start in the middle of nowhere and only the seasoned dancer knows exactly when it will happen, whether it’s Northern or Southern.”²³

One of David Martens’ photographs shows a drum group surrounded by visitors. Some of them are holding tape recorders and microphones towards the musicians. Many dancers record powwow songs and practice with them. Others record the songs because they like to listen to powwow music at home. Although the majority of these visitors do not have anything bad in mind, this phenomenon has led to criticism among the more traditional powwow visitors. Norman Moyah Cardinal and Pamela Sexsmith explain: “In the old days, dancers would move around the drum. Today, to facilitate large crowds and numerous drum groups, the singers have been placed around the perimeter of the dancing arbor, close to the stands. Several points of traditional etiquette have been violated as a result, according to contemporary professional drummers and knowledgeable elders. Many drum groups have expressed concerns about being crowded by throngs of enthusiastic followers, many with tape recorders, who also effectively block off the view of spectators in the stands, many of who travel hundreds of miles to see and hear the singers, drummers and dancers. Elders in the past, have expressed misgivings about

²¹ Powwow etiquette dictates respect for tradition. By Norman Moyah Cardinal and Pamela Sexsmith, Windspeaker Contributors, <http://www.amms.com/guide/GIC00-etiquette.html>

²² Kay Humphrey, Trends meet tribal tradition. Contemporary art on regalia draws raves, in: Pow Wow 2001, Indian Country Today, Standing Stone Media Inc., Rapid City, SD, 2001, p.30

²³ Karen L. Testerman, Northern and Southern pow wow drums: how they differ, in: Powwow 2000, published by Standing Stone Media, Inc., Rapid City, SD, 2000, p.15

people electronically “stealing songs,” because in the old days, songs were orally taught and learned. Traditional songs were once traded in an honorable way between tribes and nations for so many horses or hides.

Today, many honorable drum groups rely on the sale of tape recordings to keep them on the powwow trail, singing and drumming. It has become more difficult to sell tapes when anyone can bootleg live music at a powwow.”²⁴ Tape recording of the drums should be done only after asking the drum group. Absolutely no recording should be done of any kind on Honor Songs, Gourd Dancing, prayers, or at any other time the master of ceremonies (MC) specifies.

On Rocky Boy’s Reservation the powwow committee invites every year host drum groups to Rocky Boy’s annual powwow in August. The committee looks for groups based on their singing style and the quality of their singing. In 2001 the host drum groups came from Iowa and Oklahoma.

One of Rocky Boy’s drum groups, the Southern Cree Singers, is very successful and well-known. In 2001 they were among the drum groups who have been awarded a Grammy for Best Native American Music Album: Gathering Of Nations Pow-Wow 1999. However, powwows and other social gatherings on Rocky Boy’s Reservation are good opportunities to experience Chippewa-Cree traditions and to meet with tribal members.

About the photographs

It was surprising for most of the students of the youth photo project “Photography, An Image of Each Other” that one does not need “fancy photo equipment” to produce good photographs. All of their photos were taken with a 35mm point and shoot camera. The students learned that it takes a feeling for composition, the ability to manipulate light, and to press the shutter release at the right moment to take great pictures. It was also new for most of the students that the printing process plays a very important role in creating a good photograph.

The pictures by these young photographers show that people are their main interests. It seems that most of the photo students define places through the people who use these places rather than through plain architecture- or landscape photography. In this way the young artists are able to give much more lively information about a certain place or institution. The viewer is given the opportunity to associate real persons with the places shown by the photographer. All of the young photographers of this project have a talent in portraying their models in a way that he or she looks very natural in the photograph. Photographs that were taken at social events, for example, the powwow pictures, show the event from interesting point of views – from the point of view of a young participant and from the spectator’s point of view. The photographer even captures the up beat atmosphere of the event: the noises, the movements, the rhythm and the speed.

Some of the young artists specialized in depicting landscapes and architecture. They developed a sensitivity for the beauty of the Rocky Boy Reservation landscape, and the ability to impart the main characteristics of architecture and their impact to the viewer.

All of these young photographers demonstrated during this photo project that they have talent which will certainly grow and develop if they are given the opportunity to experiment, to study, and to practice in the field of photography.

²⁴ Powwow etiquette dictates respect for tradition. By Norman Moyah Cardinal and Pamela Sexsmith, Windspeaker Contributors, <http://www.amms.com/guide/GIC00-etiquette.html>

Photography

an image of each other